

CONCERTS AT THE NATIONAL GALLERY OF ART

November - December 1991

NOVEMBER

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| 3 National Gallery Orchestra<br>George Manos, <i>Conductor</i><br>Honoring the exhibition <i>Albert Bierstadt: Art and Enterprise</i>                   | MacDowell: <i>First Suite for Orchestra</i><br>Brahms: <i>Symphony No. 3</i>   |
| 10 Jorge Chaminé, <i>baritone</i> ; A recital of Iberian and Ibero-American music<br>Honoring the exhibition <i>1492: Art in the Age of Exploration</i> | Spanish and Portuguese songs from the 15th to the 18th centuries<br>Songs by Villa Lobos, Joaquin Nin, and Carlos Guastavino |
| 17 Leonidas Kavakos, <i>violinist</i><br>Peter Nagy, <i>pianist</i>   | Schumann: <i>Sonata, Opus 121</i><br>Bartok: <i>Rhapsody No. 1</i><br>Sarasate: <i>Zigeunerweisen</i>                        |
| 24 Klaus Hellwig, <i>pianist</i>  | Beethoven: <i>Sonata, Opus 10, No. 1</i><br>Debussy: <i>Preludes</i> from Book II<br>Schumann: <i>Carnaval, Opus 9</i>       |

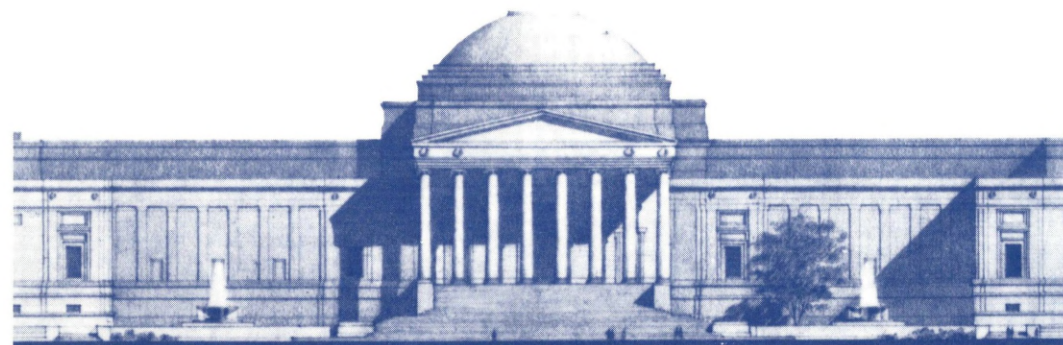
DECEMBER

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| 1 National Gallery Orchestra<br>Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i><br>George Manos, <i>Conductor</i> ,<br>Ricardo Cyncynates, <i>violinist</i>                           | <i>Overture to Cosi fan tutte</i><br><i>Symphony No. 39</i><br><i>Adagio and Fugue in C Minor</i><br><i>Violin Concerto in A Major</i> |
| 8 Mozart concert in conjunction with the Woodrow Wilson Center Symposium, <i>Mozart and the Riddle of Creativity</i><br>George Manos, <i>Conductor</i> ; Janice Fiore, <i>soprano</i> ,<br>Samuel Gordon, <i>tenor</i> ; Robert Kennedy, <i>baritone</i> | <i>Bastien und Bastienne</i>   |
| 15 The Maryland Camerata<br>Samuel Gordon, <i>Conductor</i><br>With Classical Brass  | Christmas Concert  |
| 22 The Washington Men's Camerata<br>Thomas Beveridge, <i>Conductor</i><br>Dale Anthony, <i>pianist</i>   | Richard Strauss: <i>The Three Holy Kings</i><br>Berlioz: <i>The Shepherds' Farewell</i><br>A.S. Bach: <i>Wie will ich mich freuen</i>  |
| 29 National Gallery Orchestra<br>George Manos, <i>Conductor</i>  | Gala Viennese New Year Concert   |

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



**1991-1992 Season**

Celebrating Fifty Years of Free Concerts  
in the Nation's Capital

George Manos  
Director of Music

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2023rd Concert

November 24, 1991

KLAUS HELLWIG, *pianist*

PROGRAM

Ludwig van Beethoven . . . . . Sonata No. 5 in C Minor, Opus 10, No. 1  
(1770-1827) (1798)

Allegro molto e con brio  
Adagio molto  
Finale: Prestissimo

Claude Debussy . . . . . Preludes from Book II  
(1862-1918) (1913)

Brouillards  
La Puerta del Vino  
La terrasse des audiences du clair de lune  
Ondine  
Général Lavine – eccentric

INTERMISSION  
(*Twelve Minutes*)

Robert Schumann . . . . . Carnival, Opus 9  
(1810-1856) (1834-35)

Préambule	Chopin
Pierrot	Estrella
Arlequin	Reconnaissance
Valse noble	Pantalon et Colombine
Eusebius	Valse allemande
Florestan	Paganini (Intermezzo)
Coquette	Aveu
Réplique	Promenade
Papillons	Pause
A.S.C.H.— S.C.H.A. (Lettres dansantes)	Marche des Davidsbündler contre les Philistins
Chiarina	

Born in the industrial city of Essen, Germany, KLAUS HELLWIG took his first piano lessons at the age of five with the local church organist. He was just fourteen when he won his first significant music prize, and in that same year he appeared for the first time as soloist with an orchestra. Other prizes were to follow, including those of the Marguerite Long-Jacques Thibaud Competition in Paris, the Vercelli Competition in Italy, and the *Bundesauswahl Konzerte junger Künstler* in Germany. Among his former teachers, Hellwig credits Wilhelm Kempff with exerting the most influence on him, although he acknowledges a great debt as well to Detlef Kraus, Guido Agosti, and Pierre Sancan, with whom he also studied. Mr. Hellwig is himself now among the ranks of the world's renowned piano pedagogues, being a professor at the famed Conservatory of Music in Berlin. He was both judge and teacher of a master class at the 1988 William Kapell International Piano Festival and Competition at the University of Maryland. On that same visit to the Washington area, Hellwig appeared with the National Gallery Orchestra in a performance of Bach's *Piano Concerto in D Minor*. His recordings for EMI, FSM, and the Musical Heritage Society include such rarities as the two piano concertos by Franz Xaver Mozart (son of Wolfgang Amadeus), chamber music of the German composers Hermann Goetz and Franz Schreker, and versions of Schubert songs arranged for piano solo by Franz Liszt. Klaus Hellwig appears at the Gallery by arrangement with Raymond Weiss Artist Management, Inc., of New York City.

Beethoven's *Opus 10*, published in 1798, consisted of three sonatas which showed his growing powers as a progressive composer who still retained an abiding respect for established rules of composition. As far as his contemporaries were concerned, he had already gone far beyond all reasonable bounds and was creating music that was tiresome and perplexing. Music periodicals which reviewed the newly released sonatas criticized what they saw as an overabundance of themes and musical thoughts without order. What was then taken for chaos has since come to be appreciated as extremely subtle and precise organization of musical material.

The two volumes of preludes written by Debussy present the essence of his genius as a composer for the piano. There is no intended connection between the various preludes, leaving each interpreter free to choose whatever grouping and order of pieces suits his or her mood. In the case of *La Puerta del Vino*, the prelude came to Debussy shortly after he had received a postcard from Manuel da Falla showing a picture of that famous gate in the city of Granada. Debussy creates an unmistakable Spanish aura in the piece, with its *habanera* rhythm, melodic embellishment, and chord clusters imitating the flamenco guitar.

*Carnaval*, which according to Schumann was finished exactly at carnival time in 1835, depicts a masked ball of the type that was popular during the season prior to Lent. Among the personalities gathered for Schumann's celebration are his fiancée of that time, Ernestine von Fricken, disguised as Estrella, and his future wife, Clara Wieck, disguised as Chiarina. Cryptically autobiographical, the work also features Eusebius and Florestan, symbols for the alternate sides of Schumann's complex personality.